

The Art Bulletin

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FIG. 1



FIG. 2

POUGHKEEPSIE, N. Y., VASSAR COLLEGE: CASSONE PANELS BY PIERO DI COSIMO. THE WANDERINGS OF ULYSSES

The Ulysses Panels by Piero di Cosimo at Vassar College

BY KATE DENNY MCKNIGHT

Vassar College has the good fortune to possess two panels of unusual interest dealing with the wanderings of the crafty Ulysses. These paintings, crowded with dramatic episodes, furnish an interesting commentary on the stories of Homer and Ovid as interpreted by an artist of the Renaissance keenly alive to the fantastic possibilities of the narrative.

In the Polyphemus panel (Fig. 1) one sees in the foreground Ulysses and his comrades boring out the giant's eye. Further to the right is the outwitting of Polyphemus where the warriors make their way to safety, each with a sheep tied on his back. In the third plane of the picture to the extreme right Polyphemus stalks into the sea, supporting himself with a pine tree staff, and preparing to hurl a mass of rock at the ships of the unfortunate Ulysses. At the left a diminutive Athena, who bears considerable resemblance to the Perseus in the *Freeing of Andromeda* by Piero di Cosimo, hurls destruction from the sky upon the walled city of Troy. Nearer the foreground Ajax Oileus has been blasted by Poseidon. It is difficult to see how more detail could have been crowded into a single picture, and yet, owing to the depth of the landscape, and the expanse of sea, the space does not seem overcrowded.

The main theme of the second panel (Fig. 2) is the Contest with the Laestrygonians, with the additional episodes of Ulysses and King Aeolus at the left and the story of Circe at the right.

These two pictures are cassone panels painted in oil and are identical in size, thirty-one by sixty-three inches. An end panel (Fig. 5) from the same cassone and by the same artist is in the collection of Mr. Stanley Mortimer, of New York. It depicts the Return of Ulysses, in several episodes, the recognition by his old nurse, Euryclea, the greeting of Telemachus, the slaying of the suitors, and Penelope at the loom.

In the catalogue of *Italian Primitives* (p. 101), which were exhibited in 1917 for the benefit of the American War Relief, Dr. Sirén assigned these panels to Francesco Granacci on the ground that two sketches in the Stockholm National Museum are preliminary studies.¹ These same drawings at Stockholm have been attributed by Berenson not to Granacci but to Domenico Ghirlandaio.² Whether either of these artists or some other was responsible for the sketches is to my mind of little consequence so far as our panels are concerned, though I hesitate to set my opinion against that of critics far more expert than myself.

Photographs of the Stockholm drawings show in one instance (Fig. 3) five Roman soldiers in various attitudes, but none of these soldiers bear any resemblance to the armed companions of Ulysses, except for the type of armor, which occurs frequently in pictures of the period. The soldiers of the drawing are taller and more slender, their necks are longer and lack the heavy bulge of muscle which appears between the shoulder and jaw of the figures in our panels. Moreover, the Roman soldiers have a swaggering air and are convincingly drawn with spirit and energy, surpassing the draftsmanship of the Vassar pictures. In fact, the soldier in the middle group is suggestive of Perugino's work in the *Cambio* at Perugia.

¹Oswald Sirén, *Italienska handteckningar från 1400 och 1500 talen i National museum*, p. 21, nr. 54.

²*Drawings of Florentine Painters*, nr. 2, 754B. Sogliani.

In the other sketch at Stockholm (Fig. 4) appear at the left a large, skilfully foreshortened nude seen from the rear and a small figure of a soldier springing backward, like Myron's Marsyas, in alarm. In the center is a Flagellation of Christ, with two figures inflicting punishment. At the right are two soldiers and the head of an elderly man, turbaned and wearing a long beard.

The wide-eyed, open-mouthed expression of the startled man and the long, straight profile of one of the soldiers at the right might, with some stretch of the imagination, be associated with certain figures in our panels. But closer analysis will show that where terror is depicted in the Ulysses panels the expression is less dramatic, the open mouth is a different shape, inclined to have square corners, and the eyes instead of being round and staring are drawn together beneath a puckered brow. The one instance of the long, straight profile would scarcely be sufficient evidence for the attribution of our panels to the artist of the Stockholm sketches, especially since the nose has not the broken bridge which is of frequent occurrence in the Ulysses series. It would seem then that the evidence does not bear out the attribution of the panels at Vassar to Granacci, as Sirén would have us suppose, and that we must look elsewhere for the author of the work.

From the manner of painting, the interest in pagan legends, and the fantastic interpretation I am inclined to assign these panels to Piero di Cosimo. Vasari tells us that he "possessed varied powers of fancy." He was a great decorator of cassoni and was particularly fond of mythological subjects, of which there are numerous examples among his works, such as Perseus and Andromeda, Venus and Mars, the Death of Procris, the Lapiths and Centaurs, and the Hunting Scenes in the Metropolitan Museum, to mention only a few. His characteristics are by no means uniform throughout and Vasari says, "his manner was indeed altogether different from that of most other artists in its extravagance or peculiarities; nay, he may even be said to have changed it and adopted a new one for every new work that he executed."

"This variety of manner," remarks an Italian commentator, "renders it difficult to distinguish the works of this master by means of the comparison of one work with another." Certainly this statement is borne out if one compares his religious pictures of Madonnas and saints with his mythological pictures. But one would expect to find similarities of style within the latter group, and such seems to be the case.

A comparison of the Ulysses panels with the Death of Procris, in spite of the difference in spirit, shows considerable similarity. The painting of flora in the foreground of the Laestrygonians is careful and detailed, with a few plants holding a prominent and somewhat isolated position. A similar treatment is observable in the Death of Procris and in Hylas and the Nymphs. The dog in the Procris picture is, aside from the excellent drawing, important in maintaining the balance of composition. In the Polyphemus panel animals are used in the same way, though they are lower in the picture and are not silhouetted against the sky. But their positions are natural, and the goat in particular is carefully observed and excellently drawn. Far more striking is the similarity between the animals wandering along the shore in the background of the Procris picture and the animals which follow Circe in our panel. Common to many of Piero di Cosimo's landscapes is the use of leafless trees with thin, angular twigs, outlined darkly against the sky, combined with some trees which are well supplied with thick bunches of foliage. One notices it in the Death of Procris, the Metropolitan Hunting Scenes, the portrait of Simonetta Vespucci, and it is equally characteristic of the Ulysses panels. Flights of birds, especially of wild duck, very small in the distance, occur in all of these pictures.



FIG. 3—STOCKHOLM, NATIONAL MUSEUM: DRAWING OF ROMAN SOLDIERS



FIG. 4—STOCKHOLM, NATIONAL MUSEUM: DRAWING OF THE FLAGELLATION, WITH OTHER FIGURES



FIG. 5—NEW YORK, COLLECTION OF MR. STANLEY MORTIMER: CASSONE PANEL BY PIERO DI COSIMO. THE RETURN OF ULYSSES



It is with the Hunt and the Return from the Hunt, in the Metropolitan Museum, that our pictures may be most satisfactorily compared, since in both numerous episodes are depicted, the figures bulk large in the foreground, and the interest of the artist is as much in the study of the nude in action, and in the problem of foreshortening as it is in the actual narrative. Obviously both series date before the Leonardesque influence had modified the style of Piero and are more akin to the style of Verrocchio and Pollaiuolo. I am inclined to believe that ours is somewhat earlier than the Hunt and that it was made at the stage of the artist's career in which the Portinari altarpiece was exerting considerable influence upon his manner of painting. Hugo Van der Goes uses the same sparse, leafless trees, a few fleecy clouds, and rocky hills with jagged outlines. Piero may likewise have gained from the Portinari triptych something of his fine feeling for distance, his luminous atmosphere, and his love of detail. He also painted in oil, and the brush work of the Hunt, as well as the somewhat crackled appearance of the surface, is very like the Ulysses series.

Piero's method of painting hair as seen in the portrait of Giuliano da San Gallo is duplicated in the Ulysses pictures. In both instances the hair is painted with broad, decisive strokes, the locks are loose with curling ends and are rather ragged along the edges, giving an almost flame-like appearance. The eyes of the Laestrygonians are deeply set so that when they are wide open they have a Scopaic expression, but when partially closed they show heavy lids. This is the type seen in Simonetta and in the Death of Procris, as well.

To revert once more to the Hunt and the Return from the Hunt, the color scheme in dark warm browns and bright blues with ruddy tones for the bodies of the satyrs may be compared with the Ulysses panels. The same depth is noticeable in both, but with somewhat more detail in the latter, perhaps owing to the influence of the Flemish altarpiece. The lighting in the Metropolitan Museum pictures is slightly subdued with a little more feeling for atmospheric effect, an indication that these should be dated later than ours. Expert judgment has assigned them to the early nineties of the quattrocento.¹

As time went on Piero strove more and more for the subtle chiaroscuro of Leonardo da Vinci, so that by the time of the Andromeda series in the Uffizi, which Knapp dates between 1506 and 1508, the figures are on a small scale set in the midst of a smiling landscape, thoroughly charming, but quite unreal. In place of what might be called grotesque realism one observes in the later mythological pictures dainty figures tripping lightly over grassy fields, with a soft haze creeping over the distant hills, and one realizes that Vasari had some reason for saying that Piero adopted a new style for each new work. If the Metropolitan pictures are to be dated in the early nineties, it is probable that ours belong in the eighties not long after Piero's work in the Sistine Chapel. There may be an added significance too, in the fact that Signorelli was working in Florence at this time.

Interest in realism, figures in action, and foreshortening are common to the Metropolitan pictures and ours. The satyr wielding a club in the former shows almost exaggerated musculature and splendid action. The three Laestrygonians hurling rocks show varying positions and motions in a thoroughly convincing fashion with excellent play of muscles, especially in the backs. Realism is emphasized still further by the fact that a considerable amount of hair is indicated on the nude bodies. Polyphemus and the Laestrygonians wear shaggy loin cloths which are almost identical with the loin cloth worn by the man with the wild hog in the foreground of the Return from the Hunt.

Foreshortening is a problem which frequently occupies the attention of Piero di Cosimo. In the Hunt it is particularly evident in the dead man seen head-on at the

¹ *Burlington Magazine*, X, p. 335, n.

right of the picture and is noticeable again where the face of a man is seen peering over the edge of the rocks in the foreground of the companion panel. In our panels the unfortunate soldiers in the hands of the Laestrygonians and the half reclining Polyphemus show the same interest. The left hand and the right foot of Cyclops are considerably foreshortened and the toes are stubby at the ends with rather square toenails, not very different from the drawing of the feet of Procris save for a difference in proportions.

Crowe and Cavalcaselle and Michel attribute to Piero a considerable part of the *Passage of the Red Sea* in the Sistine chapel, where he went to assist Cosimo Rosselli in 1481. It is doubtful if so young an artist as Piero then was could have painted the distinguished portraits in the lower right corner. Nor does the hair of these figures seem to be rendered in the customary broad strokes, for the bareheaded elderly man has soft, short hair and an extremely stern expression. But the wounded man in armor on the plunging white horse and the two long-haired men in front of the horse, with the rest of the confused scene, are in keeping with Piero's style and in numerous details show analogies with the *Ulysses* series. The agonized expressions of some of the faces, especially the deep-set eyes, the contracted brows, and the wide-open mouths of certain figures, find their counterparts particularly in the scene where Ulysses is slaying the suitors, in the Mortimer Collection. A number of the profile heads in our panels are peculiar in that they have long, sharply pointed noses, high at the bridge. Some of the heads in the *Passage of the Red Sea* show this same characteristic, especially the profile head at the extreme left, which likewise bears Piero's trademark in the treatment of the hair. In the immediate foreground are two shiny, helmeted heads which might easily be mistaken for the helmeted head of Ulysses.

These panels, which relate with such vividness and variety the hardships of the crafty Ulysses, are quite in keeping with the style of Piero di Cosimo as evidenced in his earlier mythological subjects. While eclectic in that he was interested in current problems and was influenced in turn by the popular artists of his day and of all time, Piero was rarely equalled in power of invention or in originality of interpretation.

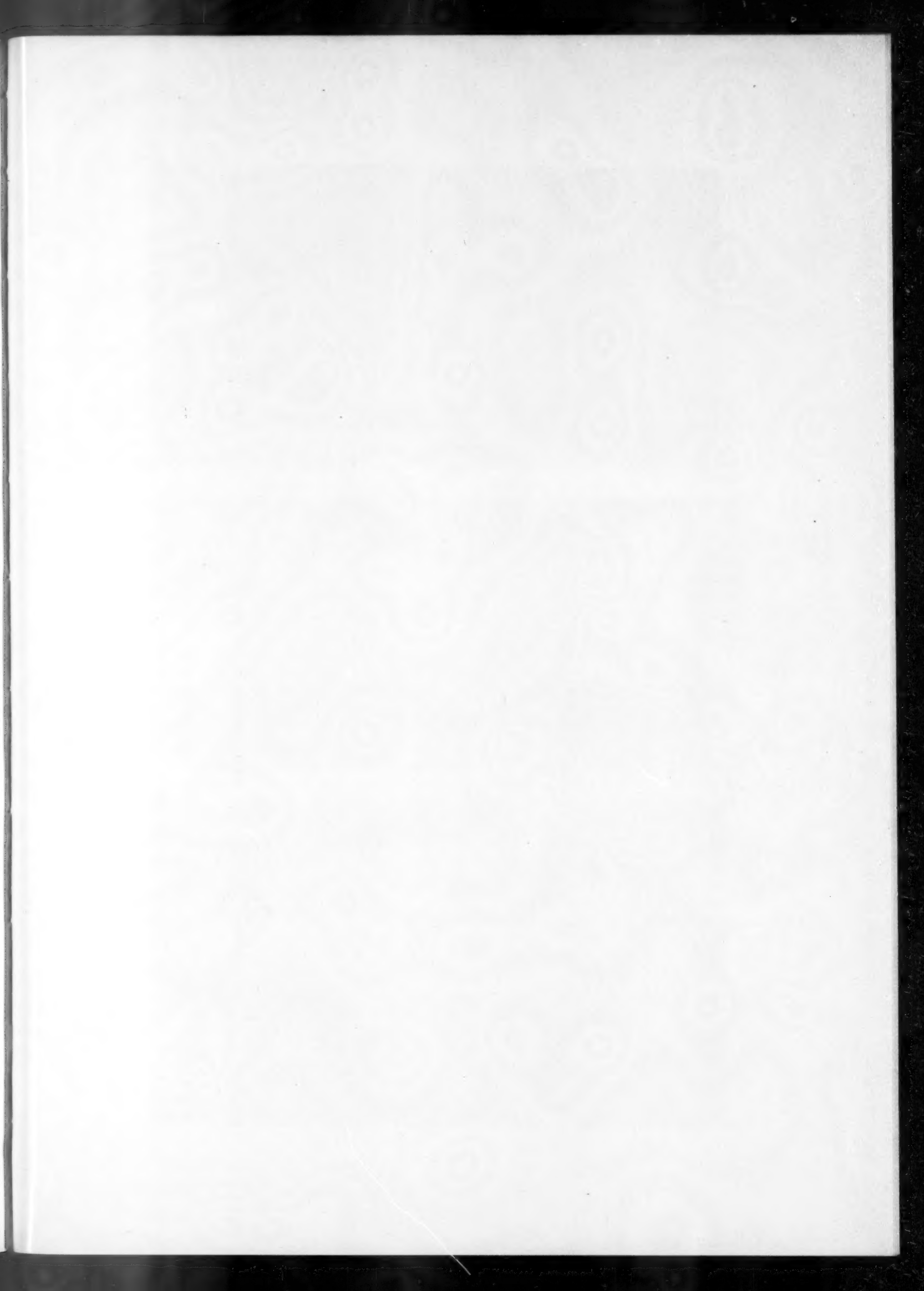




FIG. 3



FIG. 2



FIG. 1

ROME, PRIVATE COLLECTION: MADONNA FROM A CHURCH IN THE ABRUZZI

A Romanesque Madonna

BY ADELE COULIN WEIBEL

On perusing Mr. Arthur Kingsley Porter's monumental publication of *Romanesque Sculpture of the Pilgrimage Roads* my thoughts went astray; how many volumes beside these nine or ten might be filled with those smaller and perhaps less important monuments that can yet be found, sometimes within a short distance of the great roads, living witnesses of the pious struggles of that fervent epoch! A few of these have been preserved intact, like the Rhetian churches of Mustair, Mustail, and Dissentis, with their queer wall paintings, and the small chapel of Mals in Tyrol, with its strange stuccoes, but most of them have succumbed to the vicissitudes of time. The extant movable objects owe their preservation largely to miraculous qualities: so we have Madonnas painted by St. Luke, or "acheiropoietae" not made by human hands, and sculptures renowned for healing power. Such monuments would often be carried about in triumphal procession and, perhaps we may say, the homelier they were, the more highly they were esteemed.

Fortunately, beside these "black Madonnas" a number of sculptures of the twelfth century have been preserved, carved in wood or stone, sometimes by real artists, more often by mere craftsmen. It is difficult to assign to these a definite place of origin, for they were often made to order or were otherwise acquired and carried away by wealthy pilgrims. Later times despised the "wooden" or "stony" images and relegated them to the sacristies, where nowadays they are discovered and, as a rule, are promptly taken to museums.

Lately there has been some discussion of a certain type of monuments, all representatives of which have been found in the environs of Rome. Three of these form a distinct group: the Madonna of Presbyter Martinus (Fig. 4)¹ found in the Duomo of Borgo San Sepolcro (formerly the church of the Camaldolense brothers) and now in the Kaiser Friedrich Museum at Berlin; the Madonna di Costantinopoli (Fig. 5)² in the parish church of Alatri; and a Madonna from a village church in the Abruzzi (Figs. 1, 2, and 3), now in a private collection at Rome. It is the last of these that I shall discuss in this paper. Each of the three is life-size and is carved out of a tree trunk, in the manner of the archaic Greek xoanon; and in each case the Madonna is seated, holding the Child straight in front of her.

Our Madonna was originally seated on a throne, which has disappeared together with the lower part of the drapery and the feet. She now measures 95 cm. and shows traces of the old polychromy and gilding in heavy *oro zecchino*. I have not been able to ascertain the kind of wood used (the Berlin Madonna is of poplar). She is clothed in a tunic, with long, close-fitting sleeves, and a mantle, which clings to her shoulders and merely forms a few hieratic folds from her knees downward. Her head is covered by a veil of thin material with a deep hem, falling in soft waves over her forehead and forming two deep pleats beneath her shoulders, almost like long curls. Her face is framed by heavy tresses, which accentuate its perfectly oval contour and cause a slight bending outward of the veil. It is a face of almost classic beauty, with its narrow forehead, straight nose with nervous nostrils, small mouth, round which an indescribable smile seems to hover,

¹Published by W. Bode, *Jahrbuch der Kgl. Preuss. Kunsts.*, 1888.

²Published by Gino Focolari, *L'Arte in Italia*, 1908.

and great, almond-shaped eyes. Our Lady is lost in deep thought, and although she holds the Child tenderly with both hands, she is not so much the loving mother as the mysterious "theotokos," the living throne of the Saviour of the world. For as such the Child is depicted, sitting upright, dressed in a long-sleeved, ample tunic which falls over His feet, and holding a book in His left hand, while His right is lifted in a gesture of blessing strangely mixed with teaching. His features are very expressive; the likeness to the mother is unmistakable, specially in the small, sweet mouth. His head is covered with short curls. Both figures may once have worn crowns, as in the Alatri example, where the mother wears the imperial Byzantine crown with the three-lobed lily and the Child wears a crown with a "gemmed" cross. Or they may have worn diadems, like that of the Virgin in the apse mosaic of S. Maria in Trastevere at Rome. As to the lost throne, it probably was similar to that of the Berlin Madonna, a semicircular chair, supported on either side by pillows, with low back and arm rests and a small footstool. Of the three sculptures in our group the Berlin Madonna is the most important, owing to an inscription on the throne which gives the name of the artist, Presbyter Martinus, and the date, 1199. Bode has pointed out that this artist probably belonged to the Tuscan school, which, even before the advent of the great Niccolò Pisano, in the last decades of the twelfth century, developed a tendency toward naturalistic representation, contrary to the more ornamental themes of southern Italian sculpture. But the monastic traditions exacted a closer adherence to the hallowed Byzantine type, the result being a strangely sublime grandeur, which even the best monuments of a later period never attained. Our Madonna stands between those of Berlin and Alatri. The treatment of her hair resembles that of the Madonna of Alatri, while the draperies, severely hieratic, are like those of the Berlin Madonna. But in beauty of feature our Madonna is superior not only to these, but to almost any Madonna of the twelfth century. So is the Child, in its archaic pose and simplicity and specially in its really individual facial expression. It is not merely a small-sized man, but a real child, although more spiritual, for it is the Lord and Saviour.

These Madonnas are the plastic prototypes of those painted by Cimabue. Their impenetrable calm, their hieratic pose, their golden thrones, the rich polychromy of their gowns, and the glitter of their jewelled diadems must have produced an overpowering impression on the pious multitude, like a real vision from Paradise.



FIG. 4—BERLIN, KAISER FRIEDRICH MUSEUM:
MADONNA OF PRESBYTER MARTINUS.



FIG. 5—ALATRI (ABRUZZI), PARISH CHURCH:
MADONNA DI COSTANTINOPOLI

Roy Sheldon as Creator of Form

BY W. R. AGARD

What form is significant? Clive Bell is apparently content to say, that which arouses the aesthetic emotion. But this does not solve the problem; it merely states it.

In art, as in all vital processes, obscurantism flourishes when the functions of critic and creator are divorced. To discuss the problem of form apart from the actual creations is a sterile and academic exercise. How does the sculptor discover his forms? Where are they found? Why do they exercise their peculiar influence upon him and upon us? These are questions which I am going to attack in the company of a sculptor. Probably they cannot be answered to the satisfaction of either of us, but insight may be developed in the process.

Among young American sculptors who believe in understanding what they are doing, who hold that "bad art is bad intelligence," who insist on thinking of their work in intellectual as well as sensory terms, is Roy Van Auken Sheldon. Mr. Sheldon, a native of Missouri and a graduate of Amherst College in 1919, is a pupil of Paul Landowski, Henri Bouchard, and Antoine Bourdelle. Three years' study in Paris, Florence, and Vienna have borne fruit in his Arkansas War Memorial (Figs. 1 and 2). With the artist's aid I have tried to analyze the process of its creation.

"In the beginning was the Logos;" first, the Idea. This was to be a war memorial. It was to represent intelligence allied with force, fighting. Mr. Sheldon decided to do a figure of Pallas Promachos (Athena With Us), which would at once possess a traditional sanction and literary association helpful in stimulating the required emotion. Then the main problem arose: what arrangement of lines, what relation of masses in bronze, could most directly and forcibly suggest this idea, most subtly and permanently induce and fortify the emotions aroused by it?

"I found a monumental model," says Mr. Sheldon, "and worked with her for eight months, always with my idea in mind, looking for poses that would stimulate and satisfy it. It was a search among a thousand possible relationships for just the right scheme, the necessary set of forms."

How the figure, as Mr. Sheldon finally cast it, realizes the idea, can be felt by seeing the monument, and partially understood by analyzing it. The figure is a solidly set triangular mass, the severe base formed by coarse drapery between the forward-planted left leg and the firmly planted right one; the apex is the helmet, cleaving the air from an eager, tense head. The body, seen from the side, forms an S-curve, with the pliancy and resilience of a bow; the right arm is thrust back, and the hand grips an enormous spear, poised horizontally; the left arm, at the side, holds a circular shield.

Strength, poise, power, all are realized in this figure. In addition, the sculptor wished to suggest a certain sort of motion. I say suggest; indication, not illusion, was desired. In Mr. Sheldon's words, "the drapery must be well frozen, so as to fool no one optically." So this drapery of the Pallas, as well as the sweep of muscles and sinews and spear, gives the eye the thrill of movement, but movement so balanced, so well coördinated, that a total unity is achieved; the eye moves, but in fulfillment, not distraction.

A figure of such robust strength and muscular power is material obviously taken from nature, from a model which Mr. Sheldon was fortunate enough to discover in Vienna. But the adaptation of this figure to his sculptural purposes was a matter of intellectualization.

The curve of the body, the relation of the bold curve to the horizontal spear, the sweep of the drapery, all these formal effects were chosen by the sculptor to arouse and satisfy his own sense of concentrated force, of decisive energy. Why are those particular relations of masses and volumes so potent? We must ask the biologist and psychologist for an explanation. The reply will be that we are human organisms so constituted that we crave certain symmetrical adjustments, elastic poise, well coördinated movement without strain; furthermore, that our mind delights in creating unity from subtly varied elements, and in building its own rich three-dimensional world from the thin two-dimensional data of sense. These faculties of body and mind were taken account of in this piece of sculpture; its appeal was planned.

Significant sculpture must also be concerned with the structural relation of the figure to its environment, as well as with its own structure. Pallas Promachos is a figure nearly twice life-size, designed to go on a terrace at the junction of principal streets; she will be mounted only three feet high, the thirty feet of the terrace giving the elevation; and the spear, which might be harsh on a flat perspective, will be broken by trees.

This relation of group to environment is an architectural one which has especially concerned Mr. Sheldon, as it has others of our American sculptors. He is now working on a colossal, thirty-foot-high monument to the Spirit of American Youth. It is to be adapted for a city square, against the high, jagged lines of modern buildings. It represents a modern Saint George, a nude youth, his left hand resting on a triangular shield, the right gripping a high perpendicular lance. At the base are four free figures representing the four branches of the National Service. This is sculpture consonant with modern architecture, towering high, silhouetted against the vista of street and the window-spotted walls, the lance a piercing spire.

Mr. Sheldon is experimenting with other monumental designs, notably a Pietà, "In the Shadow of the Cross." Of this he has made a compact and concentrated design, in which two figures form a superb support for the inert body.

His most impressive finished work is a series of heads. Here, again, he insists that sculpture shall not tell too much of a story, but shall centralize on a few important formal relations. "Crowded heads are to me the disease of modern portraiture," he says. "The smallest things should play true to the principles of modern sculpture, be large in conception and treatment." This principle can be applied to the heads of Sappho, Mrs. S, "Crépuscule," and John Angus Burrell (exhibited at the Salon d'Automne, 1923), where capable generalization has made not mere portraits, but creations of form. Hair has a structural rather than a naturalistic value; nuances of cheek modelling are subordinated to sharply defined plane areas; the eyes are treated with Greek restraint. As in heads by Mestrovic, Bourdelle, and others of the moderns, the technique favors geometric schematization, and is equally alien to the naturalism of Houdon and the impressionism of Rodin.

For all his love of theorizing and his efforts to construct work intellectually sound, Mr. Sheldon is far from being a pedant. He has ventured out with a seeing eye and a robust mind to meet life as it is lived, in the open air, and states his faith blithely: "Given Nature, Moore's 'great mother of detail,' and the artist's human individuality, either he attempts to reproduce as closely as possible her harmonies of cloud, dust, light, trees, flesh, and blood, or he trusts his own taste and creates a harmony within his means. The first is an utter impertinence, the latter, the business of the artist. I make what I want, and am concerned only with its beauty. Most sculpture seems to me to demand the free air, light, and rain, and I try to mount it so it will have a decorative if not otherwise useful place in the universe."



FIG. 1



FIG. 2

ARKANSAS WAR MEMORIAL: PALLAS PROMACHOS. BY ROY SHELDON

REVIEWS

SARDINIAN PAINTING, VOL. I, THE PAINTERS OF THE GOLD BACKGROUNDS. BY GEORGIANA GODDARD KING.
BRYN MAWR NOTES AND MONOGRAPHS, V. NEW YORK, LONGMANS, GREEN AND CO., 1923. \$2.00.

Miss King has achieved so much in this book that it is a pity she has not achieved more. She has here given to the world the first volume of the first comprehensive history of Sardinian painting written according to modern methods of critical investigation and with the accumulation of knowledge gained by recent research into the evolution of art; but she has partially failed to make the results of her labor final and definitive. The defects are not seated in the content of the book but in the mode in which the content is presented. Before indicating these defects the reviewer finds a more agreeable duty in pointing out some of the eminent virtues that Miss King has displayed.

As a friendly rival of hers once remarked, it has ever been one of her qualities to have had the intuition, foresight, and initiative to have anticipated others in those new fields in which artistic interest was to find fresh pabulum. She was one of the first Americans to turn to Spain and to study the art of the country when it was no easy task of travel to search out the monuments in their remote hiding places. She was also one of those who blazed the trail among the artistic discoveries of the "Way of St. James." And now she leads us from Catalonia across the sea to a new province of æsthetic study and delight, Sardinia. Surely no one was better prepared to be our guide. Thoroughly conversant not only with Spanish but also with Italian painting (by a constant intercourse of twelve and twenty-four years respectively, as she tells us in her preface), she possessed just the proper qualifications of erudition for examining and describing the art of an island that looked for its inspiration to both countries. If one did not know it already, one could read between the lines even of this small volume that her heart is now rather in Spain than in Italy; and it is pleasant to have so convinced a lover of Spanish painting discuss the pictorial production of Sardinia, where during the period treated, from the thirteenth through the sixteenth century, the most significant æsthetic influence was Catalan. What remains of Sardinian fresco of the thirteenth century (at Saccargia) resembles the great apsidal paintings of northeastern Spain. In the fourteenth century the art took on a Pisan-Sienese character, but so, for that matter, did the painting of Barcelona and Valencia themselves, and Miss King does not neglect to emphasize the Spanish note in the island at this period. During the quattrocento Sardinia became definitely one of the subdivisions of the Catalan and Valencian artistic domain. The Italian influence, which meanwhile had flickered almost to extinction, reasserted itself in Sardinia under the spell of the full Renaissance of the sixteenth century, combining with lingering Spanish traits rather than obliterating them. Perhaps in all this development the author, with her Iberian sympathies, stresses somewhat too insistently the debt to Catalonia. Certain it is that she makes too much of indigenous Sard traits. The conservatism and the cult of splendor, the sensitiveness and the intensity of religious feeling, which on pp. 192 ff. she enumerates as essentially native characteristics, are quite as typical of the painting of eastern Spain.

Miss King has proved herself equal to the task of analyzing, interpreting, and co-ordinating all this material. She has studied almost every example of Sardinian painting on the spot, and she has observed keenly. Only a few does she know merely in photograph

—when, for instance, they have strayed so far, for a devotee of Mediterranean lands, as the Virgin in the Corporation Gallery of Birmingham, England. The monuments and the several masters are arranged in correct groupings and tendencies, and are properly correlated with the evolution of painting on the Spanish mainland. When she ventures attributions, she guesses brilliantly and may even carry conviction. One is almost persuaded by her happy thought of assigning to a Spanish *atelier* the enthroned St. Anthony at Fenway Court, Boston, which hitherto has been ascribed to the Florentine trecento; and the attribution of the justly celebrated and hauntingly mystic St. George in the Cabot collection, Barcelona, to one of the best Catalan painters who worked in Sardinia during the second half of the fifteenth century, Joan Figuera, is alluring enough to be definitely accepted. She also generalizes well, as when on p. 132 she summarizes the characteristics of the Sardinian quattrocento. The value of the work is further enhanced by that linking of the artistic development with the political and cultural history which must to-day be demanded of any serious study of painting, sculpture, or architecture. The first forty-five pages are devoted wholly to Sardinian history and civilization, with special reference to the infiltration of Catalan domination, and there is constant allusion to these matters in the later sections that concern themselves more particularly with the painting. The book, however, is more than an archaeological treatise, for Miss King is not slow to discern and expound the intrinsic beauty that undeniably attaches to the finest pictorial creations of Sardinia and justifies a journey to the island for purely æsthetic reasons, a beauty compounded of that same curious fusion of formal design, richness of decoration, intensity of sentiment, and realism of detail which distinguishes the painting of eastern Spain in the fourteenth and fifteenth centuries.

Despite this æsthetic sensitiveness, however, and despite the ability with which she has collected and disposed her facts, she discourages from the first the reader who is in search of a lucid exposition of the subject. She cultivates a preciousness of method and style that again and again results in obscurity (an obscurity that is not assisted by the generally poor quality of the illustrations). The pages are difficult enough for the student who is somewhat versed in Spanish and Italian history and art; to the less fortunate they must often prove so baffling as to inspire a hope for another book, which, while utilizing the results of Miss King's researches, will set forth the story of Sardinian painting with simple clarity. The worst of it is that, since she can write plainly when she so desires, there is apparently a certain perversity, here and in former works of hers, in the choice of such a mode of presentation. In reviewing her book called *The Play of the Sibyl Cassandra*,¹ I have already expressed my regret that she sometimes sacrifices intelligibility in expression to the effort to be piquant, and I have especially referred to her habit of resorting to enigmatical marginal captions. In the present work she exaggerates the common modern practice of suggestion, rather than direct statement, of an idea. The introductory historical survey, for instance, is particularly vitiated by vague allusion based on a false assumption of complete knowledge on the part of her readers. From many examples of perplexing marginal captions, one may single out the "Stampace" on p. 48, which, it is afterward learned, refers to a school of painters in this suburb of Cagliari, or the "Struck of a heap in American" on p. 92 in explanation of a word of the Sardinian dialect. The additional information which, according to her frequent custom, she places in the captions is often clouded with a purposed mystery: so, "Mussolini scatters them 1923," on p. 46; "Or in Boston, Mass.," on p. 50, referring to the Catalan fresco in the

¹*The Art Bulletin*, V (1922), 1, p. 24.

Museum of Fine Arts; "Include Murillo's and Goya's," on p. 58, alluding to the Spanish composition of central figures of saints with flanking scenes from their legends; "An earlier mission to Valencia," on p. 111, suggesting the possibility of a journey of Jan van Eyck to the east coast of Spain; and "A week-long feast Jan. 20-27," on p. 140, hinting darkly, in connection with the dating of a picture, at the Sardinian celebration in honor of Sts. Sebastian and Julian which she has mentioned before. Instead of mystifying us, in such cases, she should rather have elucidated her meaning and woven the explanation into the body of the text. Instead of using these captions at all, she would have done well to have introduced both a division into chapters with titles and a system of subheadings at the beginning of the various sections within the chapters. Our final petition, indeed, to Miss King is that in the volume which she promises on later Sardinian painting she refrain from impairing her fine scholarship by shadowy stylistic flourishes which, if she will, she can easily avoid.¹

Chandler R. Post

LES IVOIRES GOTHIQUES FRANÇAIS. BY RAYMOND KOECHLIN. 3 VOLS., 231 PLS. PARIS, AUGUSTE PICARD, 1924. 350 FRANCS.

Connoisseurs have for many years awaited with impatience the publication of this monumental work; and now that it has appeared, it has deceived their expectations only by far exceeding them. A quarter of a century has M. Koechlin labored in this field. As President of the Société des Amis du Louvre and Director of the Musée des Arts Décoratifs, he has had rare opportunities for contact with experts and collectors, and his personal qualities have made him friends throughout the world. A patient, unflagging pursuit of the material, a true instinct, a delicate taste, and a profound love of beauty have produced a work which even in a land where scholarship and æsthetic charm have often blended stands among the greatest.

This book on the French Gothic ivories is not a book with a thesis, and, though it may therefore lose something in notoriety, it gains much in the amplitude of its treatment and the serene impartiality of its judgments. One is particularly delighted to find that the extreme nationalism which in art criticism takes the form of claiming priority or provenance for one's own country in every possible case, does not poison the air of M. Koechlin's Gothic chapel. Beauty and truth are for him holier than the jealousies of competing nations. For that very reason his work is a greater glory to France.

To every phase of the subject M. Koechlin does full justice. The origin of the elephant tusks, the routes of transportation, the methods of carving, the names and social status of the carvers, the craft guilds, the original prices of ivories, their forms, their relation to other types of sculpture, modern forgeries—each of these matters is treated with completeness, good judgment, and fine taste. Add to these the abundance of the references, the fulness of the bibliography, and the fine collection of heliotype plates: there is nothing more one could desire.

¹The reviewer has noted a few verbal errors. Meloria, not "Melora," is the place that gave the name to the Pisan defeat mentioned on p. 23. Is "parocco" on pp. 141 and 153 Sardinian for *parroco*? Like most modern critics, Miss King slips when she speaks of ecclesiastical vestments: the clergy, for the choir offices, do not wear albs (p. 149) but surplices. Nor is it to be hoped that the sculptor Montañés (p. 180) will ever be spelled or accented rightly in a book written in English. August L. Mayer's *Geschichte der spanischen Malerei* and the *Guide to Sardinia* published by the Italian Touring Club (1918), with its excellent introduction on the life, history, and art of the island, should have been included in the bibliography.

When a book of this eminence, containing over a thousand quarto pages of text and 230 plates costs in America between \$18 and \$19, every American library and lover of mediæval art should possess a copy. I therefore believe that to summarize the various sections and to record through several pages my humble endorsement of M. Koechlin's authoritative conclusions would be a waste of the reader's time and of the valuable space of *The Art Bulletin*. It may be of use, however, to note a few points in the field of secular iconography where I believe M. Koechlin has gone astray.

He expresses strong doubts (vol. I, 504-7) regarding my identification of two subjects, usually found together on secular caskets of the composite type—identifications which I published in *Art in America*, V, 19. One he cannot accept as Galahad receiving the keys of the Castle of Maidens, on the ground that in a similar casket in the Trivulzio Collection this scene is found juxtaposed to scenes of which Lancelot and Gawain are the supposed heroes; and he demands, "*Est-il vraisemblable que Galahad, un bien petit seigneur, marche de pair avec ces illustres personnages?*" Far from being an insignificant gentleman, Galahad is the supreme hero of the most popular combination of mediæval prose romances—the *Lancelot-Graal*. Speaking of the division in which Galahad figures M. Pauphilet says: "*Ce livre subtil et artiste participa à la célébrité du Lancelot, auquel il était lié.*" Galahad was unquestionably familiar to every reader of romances as the knight who accomplished the highest adventure of the Grail, in which both Gawain and Lancelot failed. M. Koechlin's challenge to my interpretation is based on a misconception of the importance of Galahad among Arthurian heroes.

The other subject frequently found together with Galahad's Arrival at the Castle of Maidens I identified as Enyas and the Wodehouse (pl. 220). I believe M. Koechlin would have withdrawn his objection (vol. I, 505-7) if he had seen the illuminations on which I based my contention. For the subject of the illuminations and of the ivories is obviously the same. In both we have the wodehouse or *homme sauvage* in his shaggy pelt bearing off a damsel; in both we have the rescuing knight piercing the wodehouse with sword or spear. Only the beard of the rescuing knight, visible in the *Smithfield Decretals*, fails to appear on the ivories. This may show that the carver did not realize that it was an essential part of the story that the rescuer should be old, but when M. Koechlin urges that the omission of any signs of age in the rescuer proves that we have in the ivories a different story from that in the MSS., I cannot follow him. Even less can I follow him when he urges that because this wodehouse scene appears in the so-called casket of the Académie interwoven with other wodehouse scenes which obviously have nothing to do with the story of Enyas, therefore we should look for the true subject on this casket and not in the illuminations of contemporary MSS. I am as certain now as when I wrote my article for *Art in America* that the Académie casket is an "iconographical hodgepodge," in which certain traditional *motifs* appear, to be sure, but so distorted and jumbled that its authority is nil. The proof lies in the carver's treatment of the Perilous Bed scene. Contrast what he has depicted with what is called for by the very lines M. Koechlin quotes on pp. 492 f. There is no authority in the text for the two lions, for the birds falling from the tree, and above all for the placing of the scene outside instead of inside the castle. None of the other scenes illustrate clearly any literary source. This casket is, in biological language, a "freak." As a guide to the interpretation of the combat between the knight and the *homme sauvage* it cannot compare with the two series of contemporary illuminations from the *Smithfield Decretals* and the *Taymouth Horae*. Only a label, it seems to me, could furnish better proof than these MSS. that the scene on the ivories represents Enyas and the wodehouse.

I should like here to propose a substitute for the symbolic antithesis between the wodehouse scene and the Galahad scene which I worked out in my article for *Art in America* (V, 26). Assuming a number of confusions, I suggested wildly that a contrast was intended between the ungrateful damsel, who does not appear on some of the ivories illustrating the story of Enyas and the Wodehouse, and the grateful maidens of the castle, who do not appear at all in any ivory representing Galahad's Arrival at the Castle of Maidens. The contrast is obviously much simpler: just as Tristan and Ysolt, representing carnal love, are contrasted on these caskets with the unicorn, symbol of virginity, so the wodehouse, the mediæval "cave man," is contrasted with Galahad, the virgin knight.

The Perceval casket (no. 1310, pls. 223-4, vol. I, 513-6) M. Koechlin, like everybody else including myself, has regarded as an illustration of Crestien's *Conte del Graal* or *Perceval*. I believe we were all mistaken. Certainly the carver followed a version very close to Crestien's; but he diverges in two features, and both can be shown to accord with separate and more primitive traditions. One must realize that Crestien was not one of half a dozen who told the story of Perceval: he was one of hundreds. Most of those Breton and French *raconteurs*, who wandered from castle to castle and from fair to fair, wherever French was understood, had in their repertoires a story of Perceval. The casket twice represents the hero carrying two javelins, whereas Crestien explicitly states (as I pointed out in my article, *Romanic Review*, VIII, 207) that he carried one. Now this discrepancy would naturally be ascribed to a carver's independence or carelessness if it were not the custom of the Welsh and Irish heroes to carry two javelins and if Perceval's story were not certainly of Welsh derivation. Still one might attribute this fact to coincidence if there were not another difference between Crestien and the casket in which the latter again seemed based on an independent tradition. Prof. Brown in *Modern Philology*, XVI, 554 f., showed that in three forms of the romance, the English *Sir Percyvelle*, the German *Parzival*, and the Welsh *Peredur*, the hero meets in the forest three of Arthur's knights whereas Crestien says that he met five. Now, as one may see in Koechlin's pl. 223, the ivory carver agrees with the non-Crestien tradition. Possibly the craftsman might have diverged twice from Crestien through carelessness: but it is almost unthinkable that in both cases he should have hit upon variants which had traditional support. Now Crestien himself claims no originality for his story, but asserts that he has put into rhyme the *conte del Graal* of which Philip of Flanders had lent him the book. It was probably just such another book which the carver of the Perceval casket followed.

Perhaps the existence of many such variants of the stories found in Crestien explains also the order of episodes on the back of the composite type of casket (see vol. I, 492). The confusion, which M. Koechlin attributes to the designer's craving for symmetry, may be due to a lost romance in which the episodes followed the same order as in the casket. First, the hero, approaching the Other World, encounters a lion; then he crosses the Sword Bridge; next, within the castle, he endures the test of the Perilous Bed; and finally he is greeted by the lady of the castle and her maidens. Nevertheless the Irish tale which lies closest to the source of this adventure—the testing of Cuchulinn in Cu Roi's castle, recounted in *Bricriu's Feast*—makes the shower of missiles precede the combat with the monster; and the Economos casket, reproduced on pl. 218, depicts a lion's head in the Perilous Bed scene, as if the lion combat and the Perilous Bed episodes were connected as in Crestien. After all, the change in the order of scenes, as well as the introduction of the shower of missiles into the Sword Bridge scene, may best be explained on M. Koechlin's hypothesis, a desire for symmetry.

It may not be out of place to remark that, although neither the ivory carvers nor the romancers on whom they drew detected the meaning of these adventures, we can. A series of recent discoveries has left me without a doubt that the hero, whether Lancelot or Gawain, is the young sun-god, the Other World is the sky, the missiles are the lightnings hurled at him by the sun-god whom he has come to supplant, and the mistress of the castle is the goddess of the flowers. The rescue of Guinevere by Gawain, carved on the Modena portal (*The Art Bulletin*, VI, pl. XXIII), was a variant of the same fundamental myth. These wild claims I hope to prove beyond a peradventure in a book I am preparing on Arthurian origins.

Finally, a word regarding the Gotha casket (no. 1312): I cannot share M. Koechlin's doubts regarding the nature of the scenes it presents. The knight pursuing a Saracen is a stock *motif* in the borders of contemporary MSS.; the lady tilting is also to be found. The reason why Gaston Paris failed to identify the literary source of this casket is that there is none.

To sum up, M. Koechlin feels less certain than I do concerning some points in this fascinating field of the secular ivories: that is all. That he without being a specialist in the romantic literature of the period should have adopted none of the many false identifications that have been proposed is a singular evidence of his discrimination and judgment.

Roger Sherman Loomis

E. M. W. TILLYARD. *THE HOPE VASES: A CATALOGUE, AND A DISCUSSION OF THE HOPE COLLECTION OF GREEK VASES, WITH AN INTRODUCTION ON THE HISTORY OF THE COLLECTION, AND ON LATE ATTIC AND SOUTH ITALIAN VASES.* CAMBRIDGE (ENGLAND), UNIVERSITY PRESS, 1923. x, 179 pp., 43 pls. £4, 4s.

This is considerably more than a mere catalogue of vases. As a catalogue, it comes as close to the ideal as anything that has passed through this reviewer's hands for some time. Every important vase is illustrated, and for each, where it exists, a complete bibliography is given. We should be better off for more catalogues like it.

The book is the result of many years of labor. In 1914, when this reviewer had the privilege of meeting Mr. Tillyard in Rome, he had been at work on it for some time, and it was hoped that it would appear within the year, or, if not then, within the next two years. Then the war broke out; Mr. Tillyard entered the service of his country, and the work was indefinitely postponed. During the war—in 1917, to be exact—the Hope Collection was sold at Christie's; and this further delayed the appearance of the book. After the Armistice, after having served with great distinction throughout the war, Mr. Tillyard took up the work once more; and with a conscientiousness which cannot be sufficiently praised, he ran down the present location of nearly every vase in the collection. Needless to say, this adds immensely to the importance and value of his work.

In the introduction a brief, but complete, history of the collection is given. In this connection, it cannot but be a source of regret to students of vases that so many of the vases published in the Tischbein plates must now definitely be given up for lost. While the *Sale Catalogue* of 1917 indicated that only a part of the Tischbein vases were included in the collection, this reviewer, at least, always hoped that more would prove to be in the collection when this catalogue appeared. This hope has been partly fulfilled; but many of the Tischbein vases were lost at sea, when H. M. S. "Colossus" went down off the Scilly Isles in 1798.

Perhaps the greatest contribution to our knowledge of vases is made by the admirable sections of the introduction devoted to the Late Attic and South Italian styles.

This seems the best part of the book, and the best, if not the only, proper treatment in English of this altogether too little studied subject. It is very much to be hoped that some day Mr. Tillyard may enlarge and amplify these sections into a monograph, or article, in a form more readily accessible to students than this book, which, owing to its limited edition and prohibitive price, cannot be easily referred to. But teachers of Greek art and archæology in our universities will find here exactly what they have been wanting for some time: an authoritative, correct, and up-to-date discussion in English of the later Attic red-figured technique and the various South Italian styles, to which they may refer their students. The best service which Mr. Tillyard could do to classical archæology now would be to republish this part of his catalogue in an amplified, cheaper, and more convenient form.

Like every student of vases, Mr. Tillyard cannot fail to be much influenced by the work of his compatriot, Mr. J. D. Beazley; and, indeed, on nearly every page we find some reference to his obligations to Mr. Beazley for advice, suggestions, and help. With his customary unselfishness, Mr. Beazley has given Mr. Tillyard liberally of his own material for publication; and, as a result, thanks to him, as well as to the author of the book, five new masters must be added to the lists given in Mr. Beazley's *Attic Red-Figured Vases in American Museums* and Dr. Hoppin's *Handbook of Attic Red-Figured Vases*. Of these, the most important is the "Dionokles Painter," to whom Mr. Beazley assigns twenty-two vases, including nos. 93 and 107 in the Hope Collection. Then come the "Molkos Painter" (Mr. Tillyard's own identification), to whom he gives seven vases, including Hope 139; the "Naples Komos Painter" (identified by both scholars), with six vases, including Hope 117 and 138; and the "Painter of Hope 97" and the "Marlay Painter," with three vases each, Hope 120 being by the latter hand. Mr. Beazley also adds five more vases, on page 84, to his original list of works by the "Pothos Painter," which now includes six of the Hope vases (nos. 140-145). Fifteen of the painters previously identified by Mr. Beazley and others are represented in this collection with one example each; two (the "See-Saw Painter" and the "Villa Giulia Painter") with two each; and one (the "Nikias Painter") with three.

The South Italian vases are catalogued according to the theories advanced in the introduction; and, for the convenience of those who cannot study the book itself, the classes are here given: "South Italian Imitations of Greek" (nos. 202-205); "Early South Italian" (206-214); "Lucanian" (215-227); "Lucano-Apulian" (228-229); "Early Apulian" (230); "Apulian" (231-259, including one doubtful vase); "Early Paestum" (260-263); "Paestum" (264-282); "Cumæ" (283-311); "Saticula" (312-314); "Doubtful Campanian A" (315-322); "Doubtful Campanian B" (323-324); "Doubtful Campanian C" (325-328); "Doubtful Campanian D" (329). It might be said, in connection with this part of the book, that the importance of the Paestum vases is properly emphasized, as never before in English, while the division of the vases heretofore usually classed together as Campanian, into the "Cumæ," "Saticula," and "doubtful" classes, should tend toward greater precision in the future in the study of these most perplexing wares.

With all its many virtues there remain a few things in the book to criticise. There are indications that the proof was hastily read and references not always carefully checked. The following mistakes have been noted (a careful search might possibly reveal more; but this reviewer was not hunting for them). On p. 31, n. 5, read 1916 instead of 1918; p. 43, no. 65, the reference is Coghill, pl. 35, 2, not 1; p. 86, no. 144, the reference to the *Sale Catalogue* is 72, not 12; p. 90, no. 149, the reference to Tischbein is I, pl. 17, not 7;

p. 99, no. 165, the reference to Tischbein is vol. II, not vol. III; and p. 160, no. 312, the reference to Tischbein is 15, not 151. These, of course, are minor mistakes, and, while they tend to confuse the student, they do not substantially impair the value of the book.

But the most glaring fault is the inadequacy of the indexing. The meticulously excellent work of Dr. Hoppin in this regard has spoiled students for anything less good. In this catalogue Mr. Tillyard is dealing with a collection which has been dispersed. Praiseworthy as it was for him to run down as far as possible the present whereabouts of these vases, he should have gone one step further and added an Index of Museums and Collections. An Index of Publications would also have been most useful, and should have been provided. The lack of these indices detracts from our ability to use the book with ease as a work of reference and hurts it in every way. Moreover, the index provided is a jumble, subjects, painters, inscriptions, and names referred to in the text being grouped together, instead of being separated in the orderly and methodical manner that Dr. Hoppin employs.

Another criticism, which, I fear, could not be remedied, lies in the price. It is a sad criterion on modern conditions that the price of this book places it out of the reach of the very persons who could most profitably use it—the underpaid university teachers and their equally impecunious students—while its strictly limited edition makes it difficult to obtain and refer to. It is for this reason that this reviewer has ventured to suggest that Mr. Tillyard would do well to reprint and amplify his sections on the vases of Southern Italy in a cheap, handy, and readily accessible form, available to all who are interested. For Americans, after the customs duty is added, this book, originally expensive enough at four guineas, becomes \$33.50, which is impossible for most of us.

No book is perfect. It is because this book is so nearly so, and so full of important new material, that this reviewer has ventured to make what few adverse criticisms he has made. Mr. Tillyard is heartily to be congratulated upon having approached so near to the ideal for which he was striving—the perfect, faultless, vase catalogue. But let us finish this review with the words with which we began: it is not merely a catalogue; it is considerably more.

Stephen Bleecker Luce

INHALTSPROBLEM UND KUNSTGESCHICHTE. BY C. PETRANU. 8°, 166 PP. VIENNA, VON HALM & GOLDMANN 1921.

MUZELE DIN TRANSILVANIA, BANAT, CRISANA SI MARAMURES.¹ BY C. PETRANU. 8°, 228 PP., 101 FIGS., MAP. BUCHAREST, CARTEA ROMANEASCA, 1922.

The most important work of a rising young Roumanian art historian is represented in the two books here grouped for review. Dr. Petranu has also to his credit a variety of periodical articles, the most important of which, published in *Viata Noua*, 1920, under the title *Critica artistică*, were his inaugural lectures at the University of Cluj (Klausenburg). His little book *Teatrul ca operă arhitectonică*, the fruit of a youthful enthusiasm, can be given but passing mention. He is now undertaking the first general history of art for Roumanian readers.

It is almost superfluous to say that Dr. Petranu is a product of Vienna. Since the seventeenth century, when with the aid of Jan Sobieski the wave of Turkish advance was broken on the walls of Vienna, the city has held a moral preëminence in southeastern Europe that has made it the intellectual capital of the Danubian countries gradually

¹Here, as throughout this review, I follow the practice of German writers and others in omitting the cedilla under the s, for our printers are unable to provide it.

detaching themselves from the Turkish empire. This detachment has in fact implied an attachment, at first voluntary, then forced, and finally repudiated, to the Hapsburg monarchy.

A native of Transylvania, where though of Roumanian blood he was formerly a Hungarian subject, Dr. Petranu has by natural inheritance that variety of languages and viewpoints that stimulates the intellectual life of eastern Europe. This is no place to elaborate and weigh the oft repeated prophecy that after an initial period of confusion the discordant hotbed of thought in eastern Europe will produce a more luxuriant crop than the worn fields of western Europe are capable of. Suffice it to mention this active and self-conscious intellectual movement. It explains the abundance and character of the publications emanating from this quarter. It explains the foundation and development of museums, periodicals, research institutes, and the like. It explains the organization and reorganization of governmental agencies for the tabulation and care of monuments. Roumania and Greece are making great efforts along these lines: witness, for example, the recent Byzantine Congress in Bucharest and the ambitious initiation of a topographical survey of the mediæval monuments of Greece. The significant thing to note about all this is that the impulse and plan, the method, and, as far as their training goes, the men come mainly from Vienna, not from Berlin or Paris, much less from London or Rome.

Inhaltsproblem und Kunstgeschichte belongs to the long series of monographs issued as *Arbeiten des kunsthistorischen Instituts der Universität Wien*, to which Strzygowski's monumental work on Armenian architecture belongs. Dr. Petranu has reworked and extended his doctoral dissertation, the substance of which appears in the first two of the three sections into which the book is divided. Professor Strzygowski has followed his favorite and generous practice of furnishing a short introduction.

In the first section of the book Dr. Petranu approaches the discussion of content from the point of view of philosophical and speculative æsthetics. In his discussion of ancient writers he makes the somewhat surprising identification of the slippery *ethos* of the Greeks with *content*, and thus establishes for the concept around which his book is built a proper pedigree. After a brief treatment of the French (and latterly Italian) æsthetics of expression and the English æsthetics of imagination, he passes to the consideration of the German æsthetics of intellect, in which last a major point of debate is the relation of form and content. The quotations from Goethe here introduced are very apt, as, indeed, are the numerous quotations from German writers on art throughout the book.

Dr. Petranu draws out at some length the contrast between the idealists, who consider form only a symbol, and the formalists, who maintain that in art it is only a question of *how* (form), never of *what* (content). The solution of this dualism in modern æsthetics is interestingly told. English readers might well turn to the dispute about "significant form" which has occupied so much space in the *Burlington Magazine*, but to which Dr. Petranu does not refer. He does, however, lay bare the heart of the matter in pointing out to how large an extent the varying use of many words for one meaning has unnecessarily complicated and confused the issues. Later he shows the other side of the pattern too by summarizing the varying uses and meanings of the ambiguous term *content*.

Classifying the points of view as three: first, that the æsthetic effect of art lies in form alone; secondly, that it lies in pure form as well as in content; and thirdly, that it lies only in content, of which form is merely a material rendition, Dr. Petranu declares himself essentially for the last, agreeing with Lipps on the unity of content and form and with Volkelt on the unfailing association of a content with every form. At this point in the book it might seem to a careless observer that the distinction between *Inhaltsproblem*

and *Formproblem* had broken down and that Dr. Petranu might be brought into agreement with the protagonists of form. Such is not the case. By a quick shift, analogous to that in Athanasianism, the duality of form and content is retained. Form and content are considered as united but not a unit. Dr. Petranu here reprints the familiar analytical diagram worked out by Strzygowski and already discussed at length in *The Art Bulletin*. Like Strzygowski he combats the idea that content is dependent on the observer and therefore too subjective to be of value in criticism. He considers it rather the expression of the soul (personality) of the artist and therefore of objective critical validity. The logic of all this is difficult.

Dr. Petranu himself seems to feel that the objectivity of content needs further confirmation. He introduces a great deal of material on expression—facial expression, mimicry, and the like. Thus in becoming objective his content inevitably becomes theme and form. In connection with the discussion of expression it would be salutary for American readers to notice how small and inconspicuous a place Freud occupies among his abundant *entourage* of theorizers. Here, as throughout the book, Dr. Petranu's industry in working through the literature commands respect.

The second section of the book consists of a discussion of ten eminent German art historians. Its purpose is to show that they all differentiated content as one of the prominent qualities of a work of art. This seems a bit forced since for the most part the genius of the writers chosen was synthetic rather than analytic. On the whole, the reader is impressed primarily with the long and virile tradition German scholars have behind them: Winckelmann, Rumohr, Waagen, Kugler, Schnaase, Burckhardt, Springer, Schmarsow, Justi, and Wölfflin are the men discussed. Even this imposing list gives a very imperfect picture, since notable figures like Semper, Wickhoff, Riegl, and Woermann, whose works express more or less explicit distrust of content as a basis of criticism, are not admitted to the survey. One cannot but envy too the detached and enlightened point of view which German criticism has enjoyed for a century. Rumohr (*Italienische Forschungen*, III, 153) disposed once for all of the question of the artist as critic: "*Wer denn hat ein Recht zu entscheiden, wo es das Allgemeine, das rein Menschliche gilt? Nicht der Zunftgenosse als solcher, wie hoch, wie niedrig er im Handwerke stehen möge, sondern der unbefangenste, reinste, besonnenste Mensch, möge er Künstler, möge er dem äusseren Berufe nach sein, was er ist.*"

The third section of the book contains suggestions for the study of a work of art and for the classification of artists. For Dr. Petranu, somewhat as for Carlyle or Emerson, the artist is a hero. With something of their vague enthusiasm too, he classifies artists according to their works as supermen, men, and less than men (mere products of their time). Here, as frequently, one feels that the thought of Dr. Petranu's book is of the nineteenth rather than of the twentieth century.

The reason for this lies in the purpose of the book, not to advance new theories but to summarize and restate those already advanced by others. Dr. Petranu is to be congratulated on having gleaned conscientiously from the past: that the kind of grain he has gleaned happened to be assiduously cultivated in the nineteenth century inevitably imparts the spirit of that century to his book.

Muzele din Transilvania, Banat, Crisana si Maramures is of value as the first general account of the museums in the regions gained by Roumania in her recent westward expansion. Though the book was written mainly for home consumption it has material of more than local or ephemeral interest. That it is published in Roumanian is an obstacle to its reaching as wide a public as it should. Dr. Petranu has tried to get around this in part by

giving a French *résumé*, an excellent idea which we wish his Hungarian, Croatian, Serbian, Bulgarian, Slovak, Czech, and Polish neighbors—to mention only a few—would take note of and be induced to imitate. The *résumé* has now appeared in German also in the Strzygowski *Festschrift, Studien zur Kunst des Ostens*. But the reader who contents himself with the *résumé* will actually get very little of the book, since it is practically just a translation of only a small section, the introduction to Part II. It does not nearly do justice to the book as a whole nor give a sufficient suggestion of what is most interesting and important in the book, namely the description of each museum with a summary of its collections.

Of the four parts into which the book is divided the first is given to a general discussion of museums, their origin and development, their purposes and methods. Dr. Petranu sounds quite American, that is, Ruskinian, when he dilates on the democratic character of the modern museum and its moral uplift of the working classes. In his characteristically careful sifting of the literature he cites, though necessarily less freely than German or French publications, American and British writers. It is a pity, and doubtless due to the recent war's interruption in the circulation of ideas and publications, that he does not know Mr. Gilman's most valuable book, *Museum Ideals*, which it is to be hoped represents the purposes and methods of the American museum of the future better than does a protracted Ruskinism.

The second part of the book consists of a general introduction, mentioned above, to the museums of Transylvania, Banat, Crisana, and Maramures (Marmaros), followed by a careful account of twenty-seven separate museums. It is interesting to learn that Transylvania had a public collection, that of the Protestant gymnasium at Sibiu (Hermannstadt), as early as 1446. The same town, a center of the German colonists in Transylvania, enjoys also the credit of having had the earliest Transylvanian museum in a modern sense, that of Baron Brukenthal, founded in the eighteenth century and opened to the public in 1817. This museum is characteristic of those of the whole region in being of German inspiration and not of governmental origin. In fact, the typical museum here is the property of a society or school, though it may receive more or less support from the state and be subject to the superintendence of a state official, the inspector general, who is at present Dr. Petranu.

The Brukenthal museum, because of its Dutch and Flemish pictures, is well known outside its own country. For the other museums the same cannot be said. Most of them are avowedly of local importance. But such an institution as the Batthyaneum at Alba-Iulia (Karlsburg) deserves the attention of outsiders for its splendid examples of mediæval illumination and its ecclesiastical relics. The National Museum of Transylvania at Cluj (Klausenburg), though now inadequately known abroad, will doubtless come into its own when the first item on Dr. Petranu's program as inspector general is carried out, namely, the erection of a suitable building for the collections, which are now mainly in storage.

In addition to this national museum in a governmental sense at Cluj there are national museums in a racial (partially also linguistic and religious) sense elsewhere. The mixture and rivalry of different elements in the population, which is so noticeable in other aspects of the culture of this battleground of peoples, has proved to be a considerable incentive to the development of museums, by which means this or that group has sought to preserve and nourish its traditions. The Brukenthal museum can be thus regarded as the national museum of the Saxons (as the Germans are called; they are in truth largely Franconians). The same town, Sibiu, has likewise a kind of national museum of the Roumanians, that of the association for Roumanian literature and culture. Perhaps the

reader should be reminded that until the end of the recent war the national museum at Cluj was national from the standpoint of Budapest, not of Bucharest. Cluj having few Szeklers, their national museum is located at Sft. Gheorghe (Sepsi-Szent-György), one of their principal towns. That its chief importance should lie in its collection of prehistoric material, the famous neolithic Danubian band pottery, is one of the ironies of fate. The Armenians have their museum at still another place, Gherla (Szamos-Ujvár).

As our countrymen learned at Versailles, not only the people of this diverting and diverse part of the world are separatist, but the land itself is so. Alongside the museums of Germans, Roumanians, Szeklers are others representing the ambition of town or province to assert its individuality. For example, the much discussed diminutive Banat has its Banatean museum at Timisoara (Temesvár).

The third part of the book deals with the legal status of the inspectorship and of the museums now that they have passed from the Hungarian to the Roumanian administration. Along with this comes the question of Roumania's claim to objects transported to Budapest. The French *résumé*, some appendices, and a map of Roumania for visitors to the museums described complete the book.

Dr. Petranu is to be commended for having preserved throughout a fairness and moderation which must be very difficult to maintain where factional feeling runs so high. Only once does he perhaps unnecessarily wound the sensitive. The museum of the Szeklers at Sft. Gheorghe, built by Hüttl and Kos in 1912, owes its charming picturesqueness to the fact that it was intended to be itself an illustration of the architectural style of the Szeklers. Dr. Petranu denies that any such style ever existed.

In general he shows a very laudable enthusiasm for the great variety of purposes and methods of the museums under his inspection. And one remark, an extension of this same breadth of view backward across the centuries, throws an unexpected side light on what is now happening in America: "A Van Eyck, a Canaletto, having once belonged to a Transylvanian amateur are constituted witnesses to the past culture of his country." For the peace of soul of American collectors let us augur future Dr. Petranus.

John Shapley

